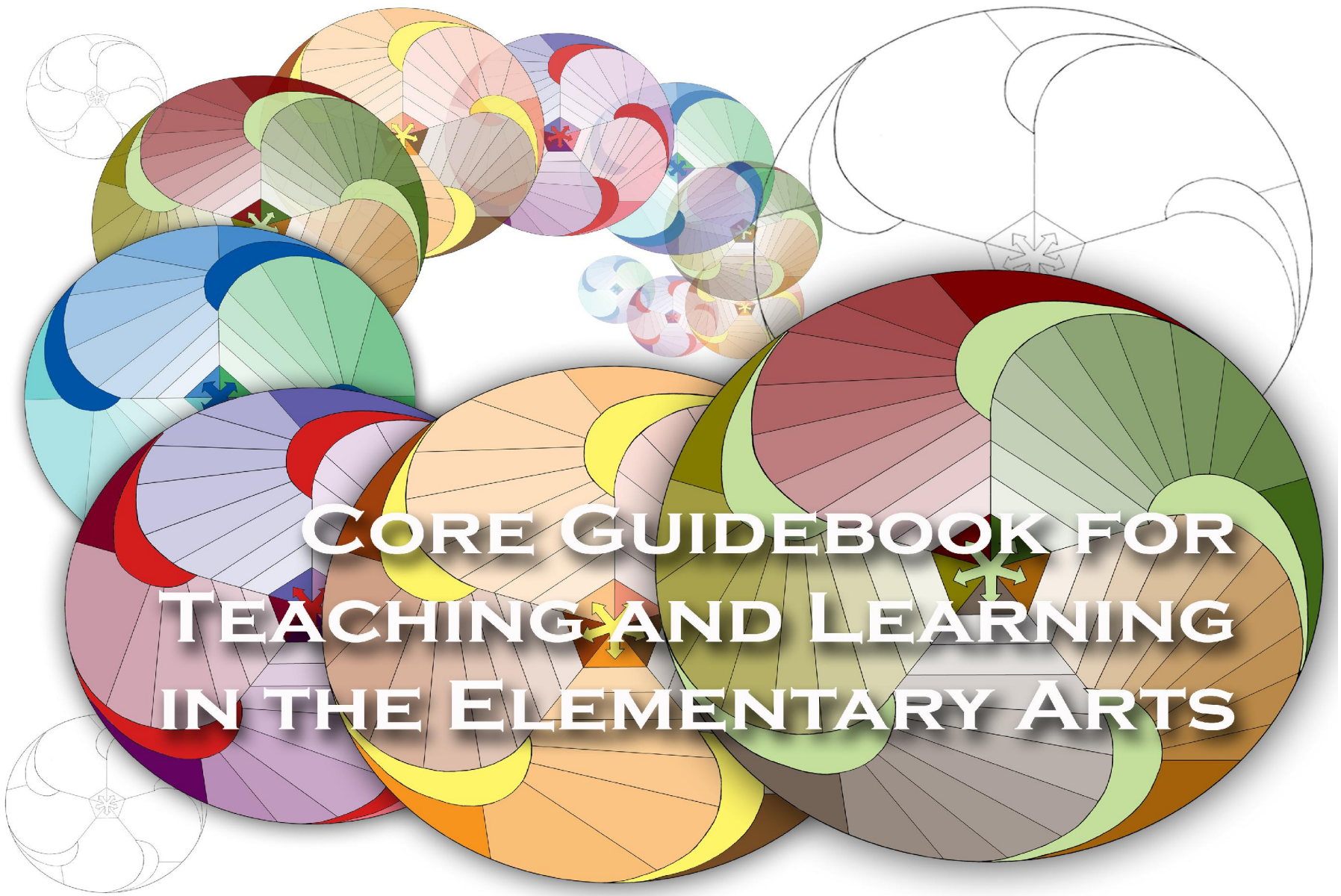


Core Guidebook for Teaching and Learning in the Elementary Arts

CORE GUIDEBOOK FOR TEACHING AND LEARNING IN THE ELEMENTARY ARTS

CONTENTS

DISTRICT ARTS COORDINATOR AND TRAINER MATERIALS

Whole Child This annotated illustration charts the development of a whole person along six dimensions including: physical, emotional, intellectual, social, aesthetic and spiritual. The Fine Arts intended learning outcomes (ILOs) are derived from these dimensions.

The Natural Progression Pattern (NPP) The NPP section explains the pattern used for organizing teaching and learning to achieve mastery of the fine arts core objectives. This simple and logical schema has been named the Natural Progression Pattern (NPP) by its developer Debora Escalante, Ph.D.

Arts Integration The Content Overview Chart illustrates the potential for integrating all subject areas. The Four-artform Correlation Map charts the overall scope of each of the four fine arts according to the NPP, and demonstrates the correlations among all of the arts in the K-6 curriculum. Integration particulars include definitions, types, purposes, benefits and cautions for integration involving the arts.

TEACHER MATERIALS (*Designed for* all who teach the arts to K-6 students and/or use the arts to help students learn other subjects.)

Teaching Charts The rainbow teaching charts are core instructional guidelines for the teacher. Each grade level has its own rainbow teaching chart. The charts guide instruction so it goes beyond stand-alone activities to helping students' develop complex skills and understanding in the arts. The experiences they have in achieving arts core objectives contribute significantly to their growth in vital life skills. The charts are organized according to the naturally occurring processes involved in sequential development from simple elements to final product. These charts support the implementation of the standards and objectives outlined in the 1997 Fine Arts Core. The structures of the Core and the teaching charts are different because they follow the distinct functions they serve.

Learning Maps The spiral Learning Maps illustrate the spiral-like learning "roads" in each artform. They are designed to be used for assessing, validating, and visually documenting student progress. The Learning Maps also operate as scope and sequence charts. They replace both the old scope and sequence charts and target portfolios.

How Can The Arts Help Education Build A Whole Child For Tomorrow?

Aesthetic – develop a view of personal taste and perspective

Aesthetic experiences are defined as sensory, emotional and cognitive experiences with the natural and human-made world. The traditional sense of the term focuses on the recognition of beauty in arts and nature; however, contemporary philosophers define any artistic expression as aesthetic to someone. The aesthetic sense is recognizing the subtle and obvious presence and organization of elements such as balance, contrast, rhythm, etc. that make up the meaning of the whole. As children develop a personal aesthetic view it becomes a lens through which they view the world and make meaning from it. Experiences with the arts can help sensitize individuals to the deeper meaning contained in all they experience, learn about and produce. (Barrett, Evans, Lansing)

Emotional- gain trust, respect and confidence in self and others

Emotional development and emotional intelligence have become increasingly significant as we learn more about how children become successful learners and individuals. We are often reminded that success in life depends on both rational and emotional intelligence. Emotional development is critical to self-motivation, ability to persist, impulse control, delayed gratification, mood regulation, empathy and hope. (Salovey, Mayer, Goleman)

Spiritual- recognizes and demonstrates the human desire to connect to causes and ideas bigger than self

Research supports the idea that personal spirituality is an important contributor to knowledge construction, meaning making, and the development of identity formation and self-awareness, and that the arts can be an important means for reintroducing discourse on spirituality into schools. This approach transcends the issues of religion, and focuses instead on the innate spirituality found in humans in all cultures and times. (Cameron, Gamwell, Kandinsky, Mayes, Thayer)

Intellectual- recognizes and uses patterns and concepts to make sense of their world toward the development of wisdom

Recent discoveries about the human brain show that it is designed to learn from the complexity of the natural world. It does this by detecting patterns found in clues it receives through vision, hearing, touch and other senses. The development of the human intellect depends on actual real-world experiences that equip the brain to detect, recognize, and use patterns to solve problems, navigate life, and contribute to society. (Hart, Schellenberg)

Social- demonstrate positive attitudes and behaviors toward and with others moving toward altruism

Infants show the beginnings of social development as newborns as they bond with primary caregivers (mother, etc.) and begin to interact with their environment and other people. Social skills have been shown to be important to overall success in school and the workforce. Social interactions help to fine-tune both language and cognitive development. The arts have been shown to be powerful tools for helping children to gain and improve personal confidence and social interactions. (Burton, Oden, Wheeler)

Physical- demonstrate increasing refinement of both gross and fine motor skills

Children learn through their senses and physical experience with the world. Physical experiences help them to integrate emotional and cognitive circuitry in the brain. Additionally, through physical experiences and especially play, children learn about themselves and their surroundings. Moving and growing make up much of a young child's life and for young children especially, movement and physical experience provide the foundation for higher-level cognition through integration of the brain's sensory association areas.
(Doherty & Bailey, Healy, Marcon)

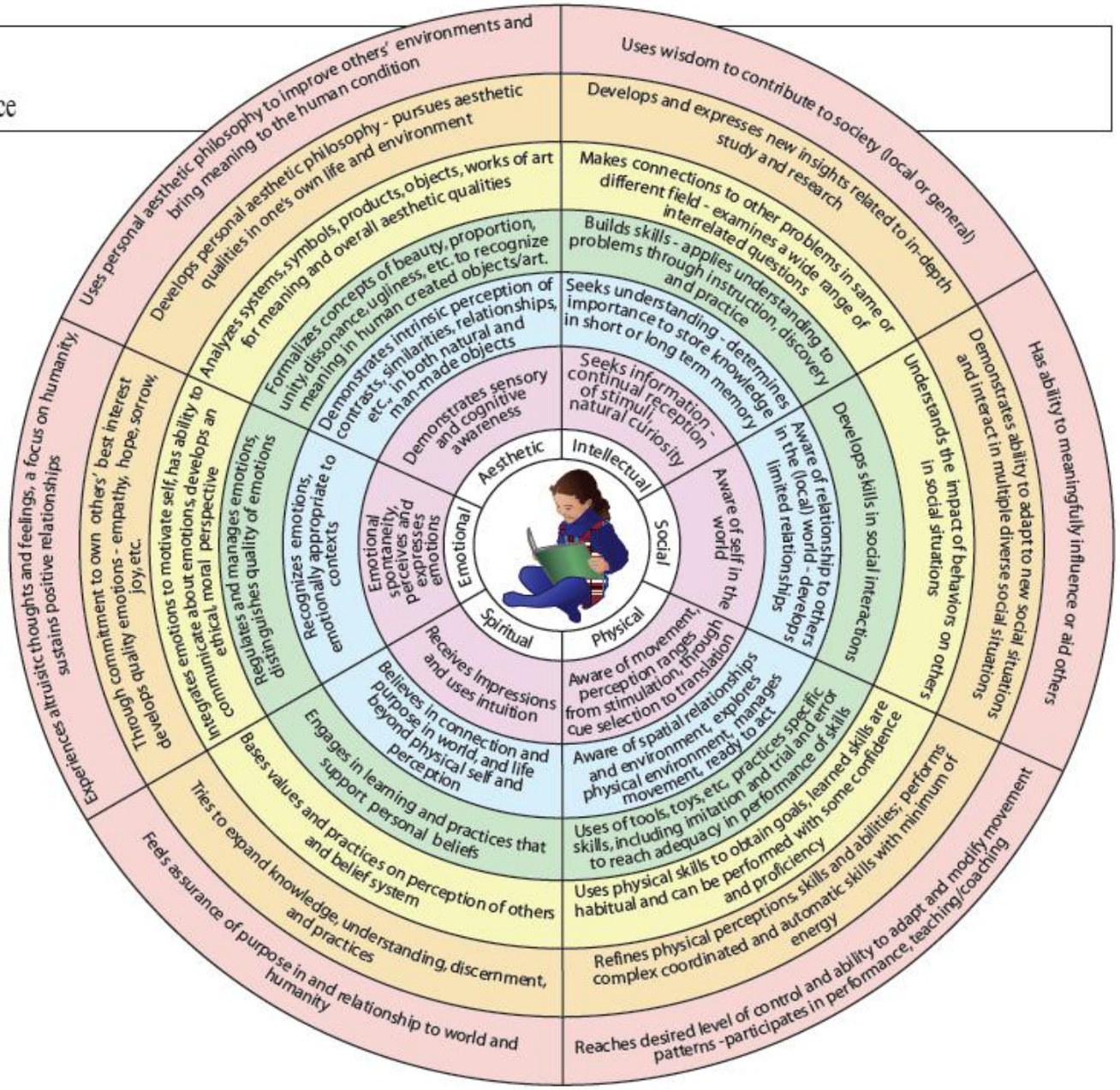
Whole Child

Natural Progression Pattern Sequence

The development of the whole child or whole person extends beyond the school experience and reflects a balanced and enriched life supported in many environments.

The elementary fine arts core is designed to support the development of whole individuals as it encourages them to develop and refine aesthetic, intellectual, emotional, social, spiritual and physical dimensions through the process of experiencing,exploring, applying, analyzing, creating, and sharing the arts.

- Experience/Identify
- Explore/Contextualize
- Apply/Build Skills
- Analyze/Integrate
- Individualize/Expand
- Refine/Contribute



The Natural Progression Pattern

Debora Escalante, Ph.D.

Christopher Alexander is an American Architect who suggests that there is a "timeless way of building" that results in "whole" buildings and communities that humans are naturally drawn to and function well in. He suggests that there are events and patterns that occur in particular spaces that result in rich experiences that he describes as being full of life or whole – he calls these patterns of events pattern languages. He has identified certain natural "pattern languages" that make up these "whole" buildings and communities, and states that when we discover the correct patterns and their sequence it is easy to design "whole" buildings. This idea is useful for educators as well as education centers on patterns of events designed for rich "whole" learning.

Rich learning environments contain certain patterns just as buildings or community spaces do; creating instruction based on those patterns can make learning come alive for both teacher and students. We know that learning occurs through the process of pattern acquisition and building. Identifying and using the natural pattern languages that are inherent in "whole" learning and instruction can capitalize on the brain's natural capacity and inclination.

The **Natural Progression Pattern (NPP)** introduced here is a schema or pattern language based on a pattern that occurs commonly in nature and in learning that educators can (and do) use to create powerful learning and instruction.

The Pattern

The **NPP** is a sequential development from simple elements to final product and includes the following six components:

1. **Elements, stuff, or raw materials** that exist in
2. **Relationships or environments,** to build
3. **Foundations & structures** that support
4. **Systems, (cause & effect)** that allow
5. **Expansion, (broader, higher, deeper)** to achieve
6. **Mastery & Service -** learning put to real-world use.

The **Natural Progression Pattern** is just that – a naturally occurring pattern – one that we encounter and use frequently whether conscious of it or not. One reason we may not be conscious of it is that we use different terms to describe the pattern

depending on the occurrence. When we become aware of it we can consciously use the language and sequence to create whole learning environments. Here are a few instances of the NPP.

The life cycle of flowering plant is comprised of:

1. Seed, soil, air, light, moisture (elements/raw materials) that combine in
2. optimal proportions of each (relationship/ environment) so that
3. the seed sprouts roots and stems (foundation/ structure) that
4. Support functions (systems/cause & effect) such as photosynthesis and transpiration etc.
5. These structures and systems, supported by the environment, allow the plant to expand its growth deeper into the soil while growing broader and taller above the soil (expansion)
6. Until it reaches maturity and produces flowers and ultimately seeds – to start the cycle over again (mastery/service).

After attending professional development on brain research and then being introduced to the NPP, a teacher realized that the learning process followed the pattern:

1. The learner/brain is exposed to stimuli in the environment (elements/raw materials).
2. The brain determines importance based on prior experience (relationship/environment).
3. The learner begins to use the new information (foundation/structure).
4. Using these new skills and understandings the learner can make connections to new problems or different subjects for integration and transfer (systems/cause & effect).
5. The learner can then synthesize knowledge to dig deeper, research and create to strengthen and demonstrate personal learning (expansion).
6. The learner can evaluate his/her learning and ideally use it to teach or help someone else (mastery/service).

Bloom's Taxonomy seems to be another instance:

1. Knowledge – recall data or information (elements/raw material)
2. Comprehension - Understand meaning, etc. (relationship/environment)
3. Application – use in a new situation (foundation /structure)
4. Analysis – identify motives or causes, or support for generalizations (systems/cause & effect)
5. Synthesis – create new meaning or structure (expansion)
6. Evaluation – judge value and usefulness of ideas or materials (mastery/service)

We've seen that this general pattern can be used to describe such diverse models or events as the life cycle of a flowering plant, learning processes, and Bloom's Taxonomy; it can also be used to describe others such as building construction, problem solving processes (Big 6), writing process (Six Traits), or lesson planning. The pattern may also be

used to map (and potentially integrate) academic disciplines over the course of a year or series of years, units, days, or lessons.

The descriptors change to fit the characteristics of the instance, but the pattern does not. The purpose of the pattern is not to lock educators or learners into a rigid sequence of steps, but rather to raise awareness that if education only focuses on two or three of the pattern components (i.e. structures and mastery – practice the problems and take the test) little learning occurs. When teachers and students are aware that as they build skills, those skills are comprised of elements in relationships and environments, powerful learning occurs; learning that will lead to higher order thinking, analysis, research and creativity. True mastery can be reached and then applied through service learning, teaching, and real life application.

The power of the pattern is seen as it illuminates not the differences, but the connections among all of the disciplines – including the arts - studied in school, and more importantly, experienced in the world at large.

The organization of the Elementary Fine Arts Core Guidebook is based on the NPP with the following descriptors applied to each of the art forms:

1. **Experience and identify** the art form elements
2. **Explore and Contextualize** them and their relationships in the art form environment
3. **Build and practice** foundational skills and structures
4. **Analyze and integrate** to critically observe and understand works of art (visual or performance), systems (periods, styles), and make connections to other subjects or events,
5. **Research and create** to expand personal creativity & voice
6. **Refine and Contribute** as individuals and groups

The charts on the following pages illustrate the way the NPP may be used to plan for teaching and integrating. The rows show progression in a discipline and the columns show correlations among disciplines. The **Content Overview Chart** shows correlations among multiple disciplines using the general NPP descriptors. The **Four Art form Correlation Chart** provides a general and very brief overview of the Elementary Fine Arts Core with the elements introduced in the left column, and then followed through the NPP sequence with the process descriptors.

CONTENT OVERVIEW ORGANIZED ACCORDING TO THE NPP

Note: The content headings in this chart parallel the process headings found in the Teaching Charts

NPP → / Disciplines ↓	1) Elements Raw Material	2) Relationship and Environment	3) Foundation & Structure	4) Systems Cause & Effect	5) Expansion & Individualization	6) Wholeness Mastery & Service
Social Studies Ancient Hist.	Pre-history	Birth of Early civilization Sumerian	Mesopotamian Babylonian	Egyptian	Greek Etruscan	Roman Empire
Social Studies Western Hist.	Dark and Middle ages	Rebirth Renaissance	Exploration & Colonization	Age of Reason & Revolution	19th Century Expansion	Globalization
Humanities	Medieval	Renaissance	Baroque	Classical	Romantic	Modern Postmodern
Social Studies	Individual & Family	Neighbors Community	City, State Geography Culture	Government Economics	Growth Development	Altruism Contribution
Language Arts	Words as communication	Poetry Rhyme Narrative	Stories Folk& Fairy tales Grammar	Dialogue Writing process Essay	Creative Writing Research Etymology	Media Communication
Theatre Performing Arts	Creative playmaking	Pantomime Improvisation Role play	Plot, Story Story dramatization Puppetry	Reader's theatre Dialogue	Script writing Production	Performance Film/video
Dance Movement	Motion – axial and loco-motor Time, Space, Energy	Rhythm Creative Dance	Strength/flexibility skills Movement phrases Folk dance	Choreography Court dances	Create/teach dances Ballet	Perform dances Modern dance
Visual Art skills & concepts	Line, Shape Texture Color/Primary colors	Pattern Printmaking Color mixing Perspective	Sculpture Shadow 3-D art	Composition Form, Balance Criticism	Personal expression Photography	Art as communication Graphic art Multi-media
Music skills & concepts	Beat Pitch Timbre	Rhythm & meter Iconic and/or physical representation	Harmony Structure of music Scales, etc.	Notation Theory	Improvisation Composition	Performance
Mathematics	*Counting** Arithmetic, Mathematical tools and principles	*Measuring** Percentage Fractions Patterns	*Locating** Geometry Algebra	*Explaining** Time Trigonometry	*Designing** Calculus	*Playing** Probability Applied mathematics
Sciences	Physical Sciences Physics Light/Matter/Sound	Chemistry Ecology	Earth Sciences Geology Botany	Astronomy Meteorology	Life Sciences Biology Zoology	Physiology Ethnology

**Ethnomathematicians categorize all mathematical activities into six categories*

Using the Correlation Map

The map provides a snapshot of the overall elementary fine arts core to show correlations among the four art forms. It may be used as a quick reference point to lead you to specific strategies and concepts found in the grade level pages. It also demonstrates the idea that you can refer to the items in a specific column to develop lessons integrating multiple art forms, or (by mapping them on a similar matrix) integrating the arts with other subjects.

Combining the NPP with backwards planning – beginning with the end in mind – helps teachers to map instruction over the year by focusing on each component of the pattern as it applies to various subject matter areas for approximately 4-6 weeks (i.e. What can we learn about the structures found in geometry, landforms, literature, etc?). Or it may be used to plan the unit of study (i.e. what are the essential questions and how will students show mastery? How will they personalize learning? What kinds of integration will be effective? What skills will they need? What is their prior knowledge? What elements are needed?). It can even be used to plan a specific lesson using similar questions.

Using the pattern, you can correlate various subject areas for more effective and efficient teaching and learning. Do this by aligning them on a matrix where the rows show process or change over time and the columns show correlations among disciplines.

With the current focus on accountability particularly in literacy and mathematics, teachers realize the need to connect and integrate whenever possible to both teach the required core subjects, and to teach them in authentic and transferable ways. In addition to teaching the arts for art's sake, teaching the arts is necessary for the sake of overall learning and development. Research has shown that teaching the arts not only improves student attitudes and behavior, but contributes to improved academic understanding and achievement. The Four Art Form Correlation Map can be a quick reminder of ways the arts can support improved learning, behavior, attitudes, problem solving, collaboration and creativity.

Four Art Form Correlation Map

Art form	Identify/Experience	Explore/Contextualize	Build Skills/Practice	Analyze/Integrate	Research/Create	Refine/Contribute
Dance Use body and mind in the context of time, space and energy in creative movement, folk and traditional dance forms	Warm-up including whole body & isolated parts Rhythm – simple to complex Tempo – single and multiple Line, shape, direction, levels, range Qualities of movement Cultural dances	Joy of moving, personal space, safe environment for moving Dances from other cultures and time periods, Strength, flexibility, coordination, etc. Change tempi, line, etc. in space phrase with partner or in small groups. Abstract dance from objects or art work	Basic axial and locomotor movement Folk and world dance Creative dance integrating changing tempi, space, variations of time & energy, verbal or visual themes. Repetition, contrast, transition and resolution. Learn cultural dances	Choices in improvised dances – rhythms, moods, qualities, space, time and energy Original dances and dances from other cultures and time periods. Sequence movement created from abstracted verbal or visual themes. Discuss how this phrase creates meaning.	Use elements of dance to create original dances Folk/world dance. Dances using variations of time and energy. Dances based on a theme. Vary the theme by changing time, space, and energy	Respectfully take turns performing & observing. Perform for peers, another class, or community Respond appropriately to vocal, musical or observed cues using dance terminology. Perform with full commitment and work cooperatively.
Music Sing, play and listen in a variety of musical forms including popular, traditional and world music.	Respond actively to music with an increasing attention span Listen to and enjoy a wide variety of music Melody and harmony, basic notation, duple and triple meter, phrasing, expressive elements and timbre	Encourage students to eagerly explore new musical experiences leading to more advanced in-tune singing, melodic patterns, parallel harmony in thirds, multiple forms, Tempo, dynamics, texture	Singing games, songs, folksongs, etc. to encourage natural production, breath support, harmonic skills later - read and write metric patterns, play rhythmic patterns, label forms, layer and balance vocal and instrumental timbre	Musical experiences, traditions, vocal production, styles, melodic movement, kinds of harmony, chord changes, rhythm patterns, themes, effects of music on ideas, thoughts and emotions – contemporary & historical	Initiate musical expression, songs, etc. Create/improvise style, melodies, harmonies, chords, rhythmic phrases, simple arrangements or melodies, notation, etc. Research sound production in voice and instruments	Initiate musical play, singing, playing, Perform in tune with natural voice, melody & harmony, steady beat with sensitivity to tempo, dynamics, and articulation Perform familiar songs in a new vocal or instrumental style
Theatre Focus on script, acting, design and audience pertaining to theatre and media representing traditional and contemporary genres	Imaginative play, creative dramatics, mental, voice, & body skills, Design – settings, costumes, etc. Performance and audience relationships	Characters, settings, events, role-play and improvisation with single elements and then combinations of elements, and alternative artistic choices.	Sequence of events in folktales, stories and scenes, vocal and body characteristics, combined elements, using various theatre forms and literal and symbolic messages	Choices of characters, voices, events, imaginative choices, Process Drama with literature, curriculum, current events, Published scripts, concrete and symbolic design elements, audience response	Create characters, retell stories, create original scenes, plays, etc. act in dramatically unified original work, Research ways theatre & media transform cultures and audiences.	As a class dramatize a story, scene, poem, or song, Evaluate original scripts for dramatic unity, Participate on production crew for play, develop a vocabulary for positive criticism
Visual Art Use line, shape, color, texture, and balance in multiple genres	Find straight and curved lines, scribble freely Characteristics of line, color (primary, secondary, tertiary), positive/negative shape, value, shade, texture, balance in nature and man-made artifacts	Simple drawings, paintings from scribbles, shapes, textures, paint, chalk, etc. Various color making tools Change, repetition, patterns, graduated scale, illusion of texture, symmetry and asymmetry, perspective	Art materials and tools Folk art, 3-d art forms, Horizontal, vertical, diagonal lines, structural lines and interior features, represent positive and negative space, sculpture observational drawings, shading objects, color schemes	Shape, size, textures, colors Qualities of elements in own work and masterpieces, architecture, etc. Aesthetics Artistic choice & meaning Impact of art on society	Drawings, paintings, sculptures, etc. from stories, nature and manmade objects based on specified criteria Research specific artists and art in cultures, genres, etc.	Tell a story with artwork Create artwork using color to express emotion Contribute to ideas of group, curate art show, develop portfolio, incorporate elements and principles to express important visual ideas

Arts Integration Particulars

Arts Integration Definition/Types

Definition

"The effort to build a set of relationships between learning in the arts and learning in the other skills and subjects of the curriculum." Deasy, 2003

Types

Learning **through** and **with** the arts

A curricular connections process

A collaborative engagement

Arts Integration "Aliases "

Arts integration

Interdisciplinary

Arts-infused

Cross-disciplinary

Thematic

Arts-based

Cross-core

Multi-disciplinary

Arts Integration Cautions from Arts Educators

Beware. There is usually little coordination or synthesis.

Take heed. Integrated instruction cannot substitute for high quality specific instruction in the artform. It CAN be a means of enriching the teaching of other subject matter, but should NOT become the *exclusive* use of the arts to the detriment of arts-specific instruction.

Stay in your comfort zone. It is rarely useful to integrate concepts/skills you do not first comprehend/do separately.

Arts Integration Purposes, Benefits and Theory . . . to

Engage Students

Enrich/Enhance Learning

Strengthen Retention

Accelerate Learning

Identify Authentic Connections

Enhance critical thinking, decision-making, and creativity

Reflect on teaching and learning experiences

Apply content and skills to daily life

Cultivate multiple intelligences and students and teachers' individual teaching/learning styles

Practice fundamental skills (read, write, calculate, sing, dance, draw, imagine) within all subject areas

Reorganize neural pathways, or the way the brain functions. Extended and/or deep learning in the arts reinforces these developments

Impact how, and how well the brain processes other tasks.

References:

Creating Quality Integrated and Interdisciplinary Arts Programs, Deasy, 2003 Arts Education Partnership Document from 2002 National Forum

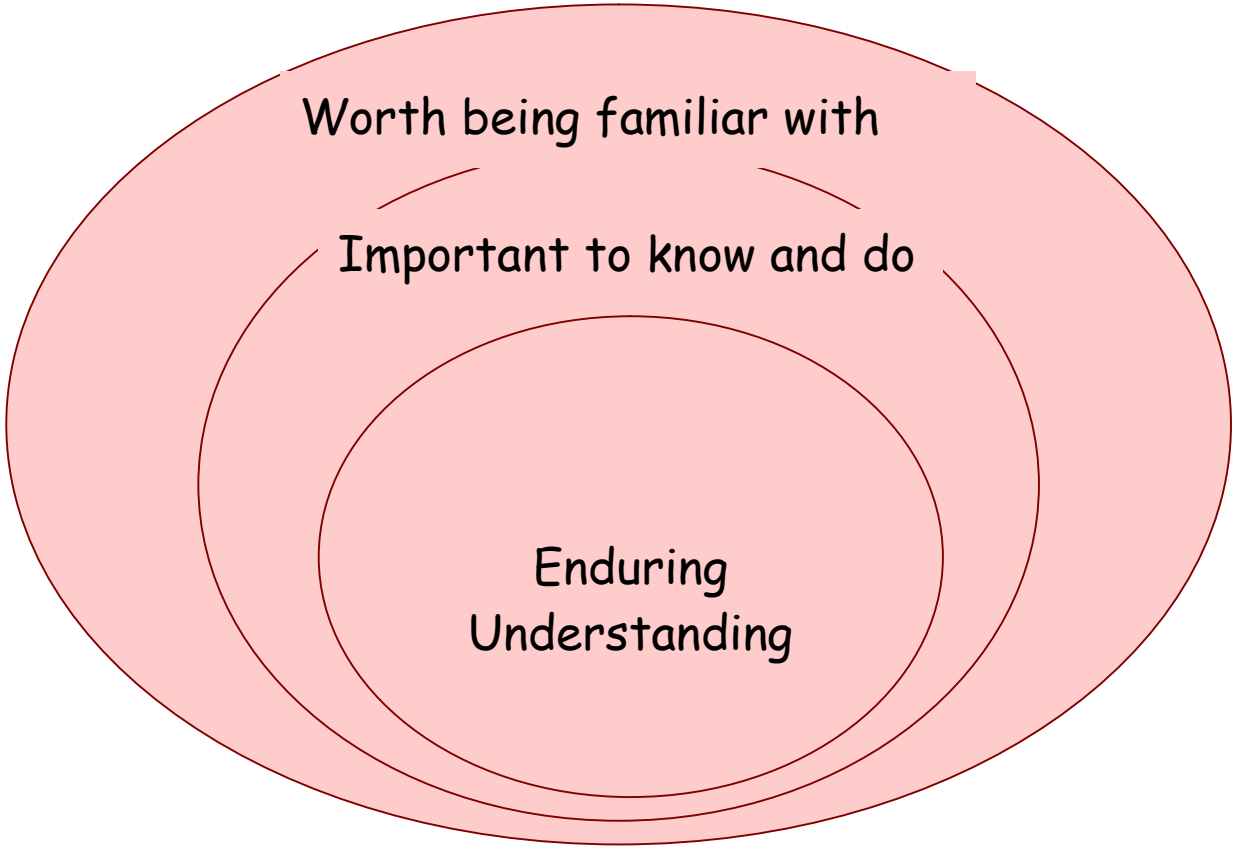
Arts Integration Frameworks, Research & Practice, 2007 AEP ISBN 1-884037-23-2

Establishing Priorities When Integrating

. . . a la Wiggins & McTighe's *Understanding by Design*

Teaching/Learning goals help us stay focused
. . . and help our students to do the same.

We often try to do way too much and lose track of our goals and purposes.
This visual may be helpful in maintaining focus . . .



RAINBOW TEACHING CHARTS: ANATOMY

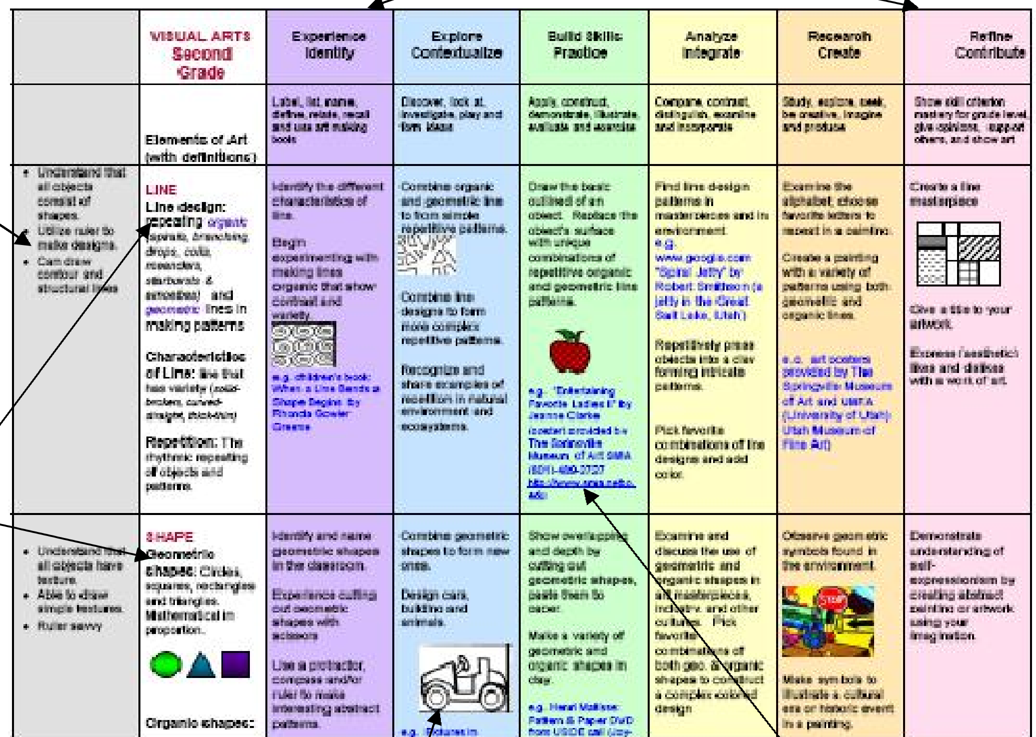
Each art form follows the same pattern of taking the basic **Elements** of the art form from the initial **Experience and Identify** to **Refine and Contribute**. The gray column indicates **prerequisite knowledge; elements** are in the white, the colored columns include **processes and strategies**, and where possible **resource links** and **examples**.

The underlying process terms from the NPP

Student process descriptors

Skills that should have been mastered in earlier grades

The art form elements that progress through the NPP sequence



	VISUAL ARTS Second Grade	Experience Identify	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
	Elements of Art (with definitions)	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, play and form ideas	Apply, construct, demonstrate, illustrate, evaluate and associate	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill criterion mastery for grade level, give opinions, support others, and show art
Understand that all objects consist of shapes. Utilize ruler to make designs. Can draw contour and structural lines	LINE	Identify the different characteristics of line.	Combine organic and geometric line to form simple repetitive patterns.	Draw the basic outlines of an object.	Find line design patterns in masterpieces and in environment.	Examine the alphabet, choose favorite letters to repeat in a painting.	Create a line masterpiece
Understand that all objects have texture. Able to draw simple textures. Ruler savvy	SHAPE	Identify and name geometric shapes in the classroom.	Combine geometric shapes to form new ones.	Show overlapping and depth by cutting out geometric shapes, paste them to paper.	Examine and discuss the use of geometric and organic shapes in art masterpieces.	Observe geometric symbols found in the environment.	Demonstrate understanding of self-expressionism by creating abstract painting or artwork using your imagination.

Guidebook Website Address: http://www.schools.utah.gov/curr/FineArt/Core_Curriculum/Elementary/NewCore2007.htm

Visual Examples of "what it might look like"

Internet links to Arts Education Resources

Anatomy of a Spiral Map

The journey from learning basic skills and understanding to becoming an artist is broken into major roads or concept areas within each artform. Along each road are mile markers that show in detail where the student is during his journey down that particular road. Each particular mile marker is achieved through experiences from the Rainbow chart.

1. Each of these are elements taken from the Rainbow Chart and are the names of each "road."

2. Each of these color paths is a "road" in learning to understanding and skill building in that element.

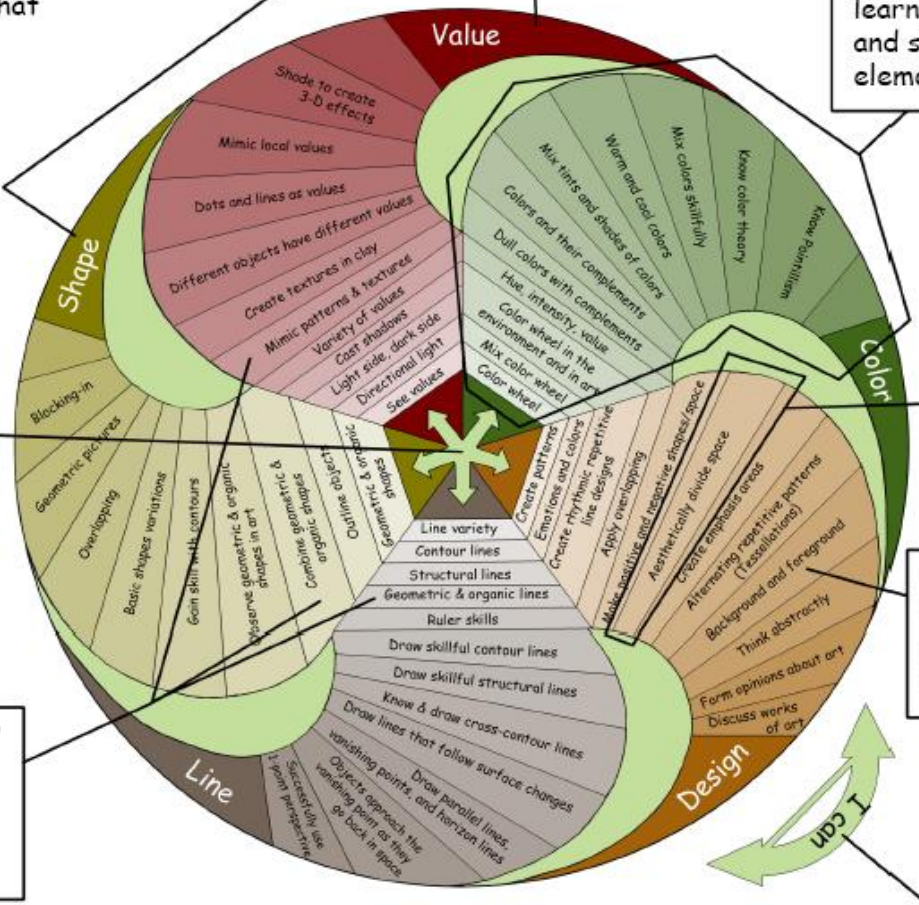
3. Each of these are major "mile markers" on the road to becoming an artist. Each mile marker is to be visited and revisited as they are perfected.

4. These mile markers are continually revisited as the student's skills deepen and expand.

5. These are all statements from the student on their growing abilities.

6. Lessons from the Rainbow Chart might focus on a particular mile marker but touch on many more from various roads.

7. Lessons from the Rainbow Chart are the experiences that guide the student's journey.



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